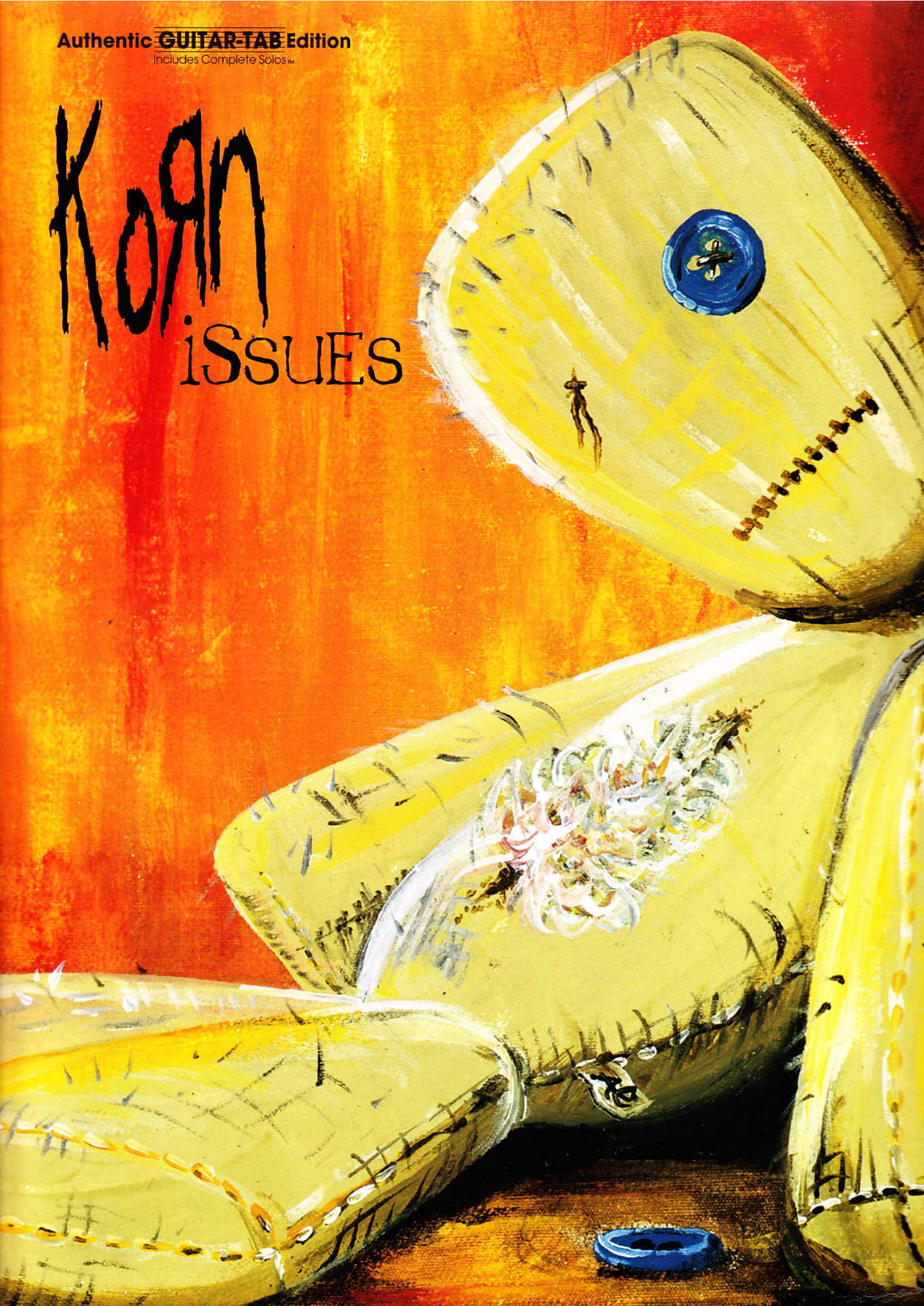


Authentic **GUITAR-TAB** Edition
Includes Complete Solos™

Koan

iSSUES



Korn

iSSUES



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DEAD

Moderately ♩ = 126 (♩ = ♩ ♩)

Drums

B♭5

Drums & Bagpipe



Play 4 times B♭5
Vocal Fig. 1

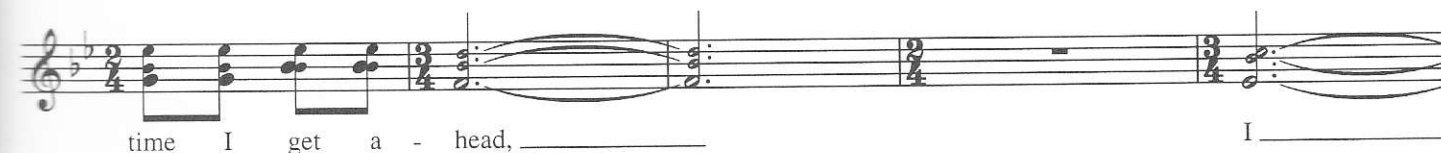
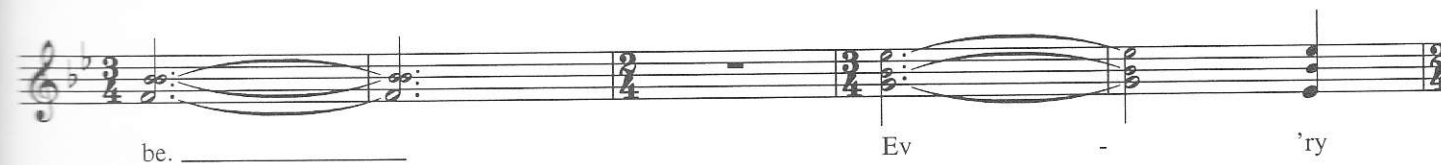
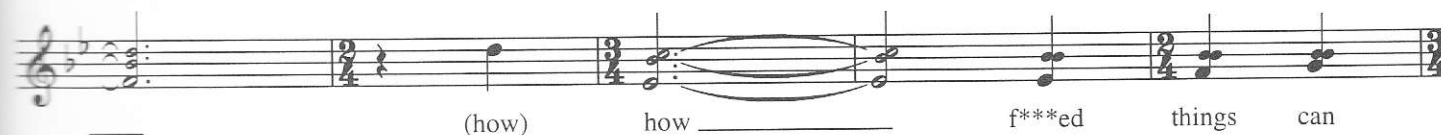
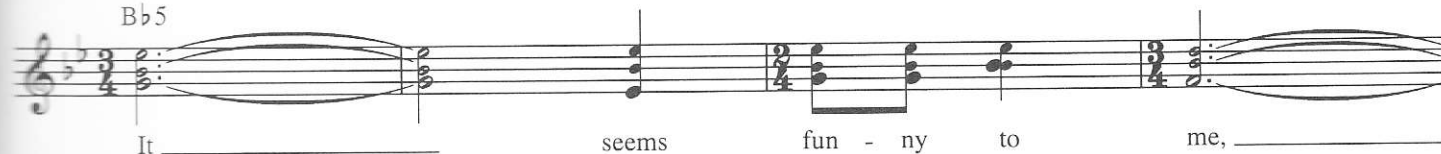
Play 4 times
end Vocal Fig. 1



Whisper: All I want in life is to be hap - py. (Hap-py.)

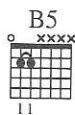
w/Vocal Fig. 1, 8 times

B♭5



FALLING AWAY FROM ME

Chord frames for slash notation



All gtrs. are 7-string gtrs.
tuned down 1 whole step:

⑦ = A ③ = F

⑥ = D ② = A

⑤ = G ① = D

④ = C

Moderately ♩ = 108

Intro:

Bm

Riff A

Elec. Gtr. 1

mf
clean tone

1. end Riff A

*Music sounds a whole step lower than written.

F5

Rhy. Fig. 1A

Elec.
Gtr. 3

2.

f w/dist.

Elec. Gtr. 2

Rhy. Fig. 1

f w/dist.

end Rhy. Fig. 1A

end Rhy. Fig. 1

Verse:

w/Riff A (Elec. Gtr. 1) 2 times

1. Hey, I'm feel - ing tired, my time is gone to - day.
2. Day is here fad - ing, that's when I'm in - sane.

Riff B

Elec. Gtr. 3

w/Riff B (Elec. Gtr. 3) 3 times, simile

You're flirt-ing with su - i - cide, some - times that's o - kay.
I flirt-ed with su - i - cide, some - times kill the pain.

Do what oth - ers say, I'm here, stand - ing hol - low.
I can't al - ways say it's gon-na be bet - ter to-mor-row.

1.

Fall-ing a - way _ from me, fall - ing a - way _ from me. _

Elec. Gtr. 2

T
A
B

0

w/Rhy. Figs. 1 (Elec. Gtr. 2) & 1A (Elec. Gtr. 3)

F5

Chorus:

B5 F#5

D5

C5

Rhy. Fig. 2

2.

Elec. Gtr. 2

fall - ing a - way _ from me. _ Beat - ing me down, beat - ing me, _

3

3

Elec. Gtr. 3

Riff C

1/2

3

(3)

1/2

3

(3)

w/Riff C (Elec. Gtr. 3) 3 times

B5

F#5

D5

w/Rhy. Fig. 2 (Elec. Gtr. 2)

F5
end Rhy. Fig. 2

B5

F#5

beat - ing me down, down in - to the ground. Scream - ing so

3

3

3

To Coda ⊕

D5 C5 B5 F#5 D5 F5

sound, beat - ing me, beat - ing me down, down in - to the

Interlude 1:

w/Riff A (Elec. Gtr. 1) 3 times

w/Riff B (Elec. Gtr. 3) 6 times

Bm

ground. _____

It's spin-ning 'round and 'round. It's lost and can't be

D.S. $\frac{S}{S}$ al Coda

found. It's spin-ning 'round and 'round. Slow it down!



Coda

w/Riff C (Elec. Gtr. 3) 2 times

Elec. Gtr. 2 B5

ground. _____

Bridge:

w/Riff C (Elec. Gtr. 3) 4 times

*Bm F# Bm7 Bm6 Gmaj7

Trust in me, then _____ walk a - way.

*Chords implied by vocal harmony.

Bm F# Bm7 Em B

So I pray, go 'way. _____

Interlude 2:

w/Riff A (Elec. Gtr. 1) 2 times

w/Riff C (Elec. Gtr. 3) 4 times

Bm

Life's fall-ing a - way from me.

It's fall-ing a - way — from me. Life's fall-ing a - way —

w/Rhy. Figs. 1 (Elec. Gtr. 2)
& 1A (Elec. Gtr. 3)

F5

from me.

Elec. Gtr. 2

TAB

0

Chorus:

w/Rhy. Fig. 2 (Elec. Gtr. 2) 2 times

w/Riff C (Elec. Gtr. 3) 4 times

B5 F#5 D5 C5

(2nd time) ground. Beat - ing me down, beat - ing me,

B5 F#5 D5 F5 B5 F#5 D5 C5

beat - ing me down, down in - to the ground. Scream - ing so sound, beat - ing me,

Outro:

w/Riff C (Elec. Gtr. 3) 2 times

B5 F#5 D5 F5 B5

beat - ing me down, down in - to the ground.

Elec. Gtr. 2

Elec. Gtr. 3 N.C.

1/2 1/2 1/2

3 (3) 3 (3) 3 (3)

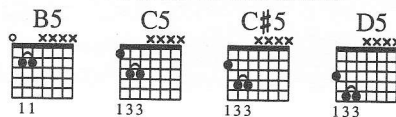
TAB

TRASH

All gtrs. are 7-string gtrs.
tuned down 1 whole step:

- ⑦ = A ③ = F
⑥ = D ② = A
⑤ = G ① = D
④ = C

Chord frames for slash notation



Moderately slow ♩ = 88

Intro: B5 C5 C#5 C5

Elec. Gtr. 2 (right) Rhy. Fig. 1 Riff A *f w/dist. end Rhy. Fig. 1 end Riff A

mf w/whammy pedal

TAB: 7 5 10 8 7 5 7 5 10 12 8

Elec. Gtr. 3 (left) Rhy. Fig. 1A end Rhy. Fig. 1A

mf clean tone hold - - - - -

TAB: 4 4 4 4 4 4 4 4 4 4 4 4

*Music sounds a whole step lower than written.

Verse:
N.C.

1. How did it start? Well, I don't know, I just feel the craving.
2. I don't know why I'm so f***-in' cold, I don't know why it hurts me.

*Elec. Gtr. 4 (left) Riff B *mf* w/whammy pedal

TAB: 9 11 10 9 10 9 9 11 10 9 9 9

Elec. Gtr. 5 (right) Riff C *mf* w/whammy pedal

TAB: 7 6

*Elec. Gtr. 4 sounds one octave higher due to whammy pedal.

Trash - 4 - 1

*I see the flesh and it smells fresh, it's just there for the tak - ing.
All I wan - na do is get with you and make the pain go a - way.*

end Riff B

9 11 10 9 10 9 | 9 11 10 9 9 9

7 | 6 10

end Riff C

w/Riffs B (Elec. Gtr. 4) & C (Elec. Gtr. 5) both 2 times, simile

*These lit - tle girls, - they make me feel so god - damn ex - hil - a - rat - ed.
Why do I have a con - science? All it does is f*** with me.*

*I fill them up, I can't give it up, the pain. I'm just e - ras - ing. }
Why do I have this tor - ment? All I wan - na do is f*** it a - way. }*

I tell my lies and I de - spise ev - 'ry sec - ond I'm with you.



Interlude:

Elec. Gtr. 1

C#5 D5 C#5 D5

TAB: 4 2 4 2 4 2 4 2 4 2 5 3

C#5 D5 C#5 D5

TAB: 4 2 4 2 4 2 4 2 4 2 5 3

Chorus:

w/Rhy. Figs. 1 (Elec. Gtr. 1) & 1A (Elec. Gtr. 3) both 2 times
w/Riff A (Elec. Gtr. 2) 2 times

B5 C5 C#5

Your feel-ings, I _____ can't help _____ but break them. I'm sor - ry I _____

C5 B5 C5

_____ don't feel _____ the same. My heart in - side _____ is con - stant - ly hat -

To Coda

C5 C5

ing. I'm sor-ry, I _____ just throw _____ you a - way. _____ just throw _____ you a - way.

Bridge:

C#5

Elec. Gtr. 1

Rhy. Fig. 2

Tablature: 4 2 4 2 4 2 4 2 4 2 4 2 3 4 2 4 2 4 2 4 2 4 2 3

w/Rhy. Fig. 2 (Elec. Gtr. 2) 3 times

I tell my lies and I de -

D.S. $\text{\textcircled{S}}$ al Coda

spise ev-'ry sec-ond I'm with you. Why'd I run a-way and you still stay, so what the f*** is with you?



Coda

Outro:

w/Rhy. Figs. 1 (Elec. Gtr. 1) & 1A (Elec. Gtr. 3) both 3 times

w/Riff A (Elec. Gtr. 2) 3 times

— just throw you a - way. — (I. — Just throw you a - way. —

Just throw you a - way. — (I. — Just throw you a - way. — (I. —

Just throw you a - way. — (I. — Just throw you a - way. — (I. —

Begin fade

Fade

—) (I. —) (I. —)

⑦ = A ③ = F
 ⑥ = D ② = A
 ⑤ = G ① = D
 ④ = C

Intro:

E

Cmaj7

Gtr. Synth. *

mf

*Music sounds a whole step lower than written.

Verse:

E

I shape my im - age 4 ____ U. All your fac -

Riff A

hold _ _ _ _ _

hold _ _ _ _ _

Cmaj7

- es I ___ can see. _ You all think _ it's a - bout me. I'm a-bout to break.

end Riff A

hold _ _ _ _ _

hold _ _ _ _ _

w/Riff A (Gtr. Synth.) 2 times

E Cmaj7

This is my fate. — Am I still — damned to — a life — of

E

mis-er - y — and hate? — You will nev - er know what I'd do — 4 U. —

Cmaj7

What you all put me through, — I do it 4 U. —

E/B* B7(♯)

— I — could-n't have ev - er — lived if — it —

Gtr. Synth.

TAB

1	1	1

*Bass plays B.

E N.C. Bell

was - n't 4 U. —

TAB

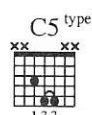
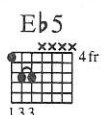
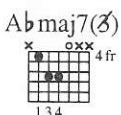
2			

BEG FOR ME

All gtrs. are 7-string gtrs.
tuned down 1 whole step:

⑦ = A ③ = F
 ⑥ = D ② = A
 ⑤ = G ① = D
 ④ = C

Chord frames for slash notation



Moderately slow ♩ = 90

Intro:

Drums (fade in)

Elec. D5
Gtr. 1 * Riff A.

Drums (fade in) **4** Gtr. 1 * Riff A.

mf clean tone

6 6 6

4 3 3 3 3

*Music sounds a whole step lower than written.

Elec. *Play 4 times*

Gr. 2 Riff B

The musical notation for Riff B consists of two staves. The top staff is a standard musical staff with a treble clef and a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The bottom staff is a guitar tablature staff with six lines. It contains fret numbers (6, 7, 4) and a triplet of eighth notes. The notation is for a guitar part, as indicated by the 'Gr. 2' label.

Verse:

w/Riff A (Elec. Gtr. 1) 4 times

D5

1. Ev-'ry-one is look-ing at me. _____
2. Tell me, how could this be? _____

I can't get out of bed, there is
I am go - in' in - sane, if you

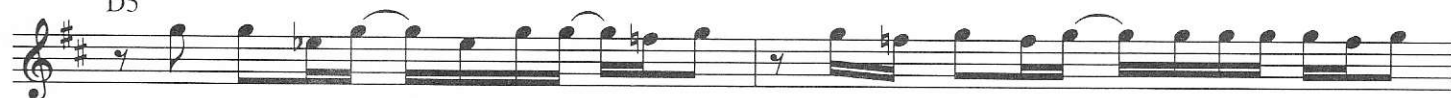
e - vil in my head. _ Ev-'ry - one just let me be. _____
could-n't have my pain. Ev-'ry-one, please let me be. _____

cause when I hit the stage, it is gone and I am free. _____
'Cause we're on this stage. It is gone and I am free. _____

**Chorus:**

w/Riff B (Elec. Gtr. 2) 4 times

D5



God-damn, you say _ you'll get up _ with me.

You're the crowd, c - 'mon, _ give it back _ to me.



You won't beg _ for me,

beg _ for me,

beg _ for me.



God-damn, they say _ you'll get up _ with me.

You're the crowd, c - 'mon, _ give it back _ to me.

To Coda ⊕ 1.

2.



You won't beg _ for me,

be there _ for me,

beg _ for me.

_ for me,

beg _ for me.

Bridge:

C5 A♭maj7(♯) E♭5

D5

G5

D♭5

B5

w/Rhy. Fig. 1 (Elec. Gtr. 2) 3 times

C5 A♭maj7(♯) E♭5

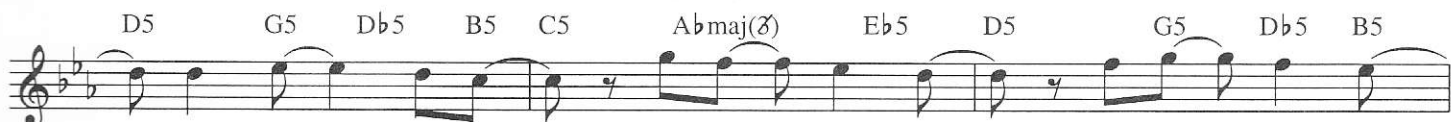
Rhy. Fig. 1

Elec.
Gtr. 2

I feel _ the shame, _

I'm not _ in - sane. _

The things _ I feel _



_ now aren't _ the same. _

Who gives _ a f*** _

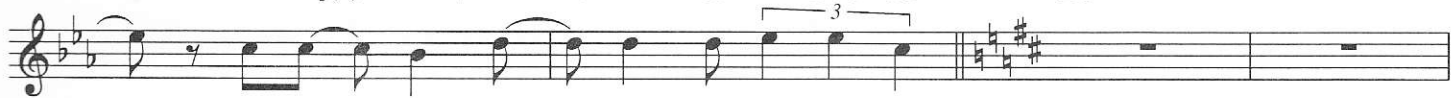
that my _ life sucks. _

Interlude:

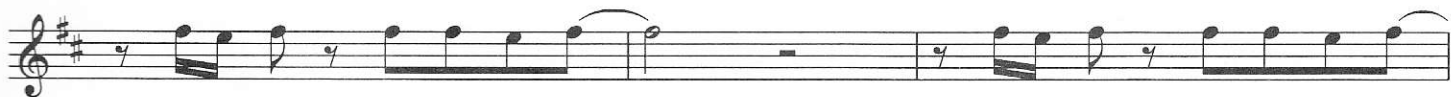
w/Riff A (Elec. Gtr. 1) 4 times

D5

C5 A♭maj7(♯) E♭5 D5 G5 D♭5 B5

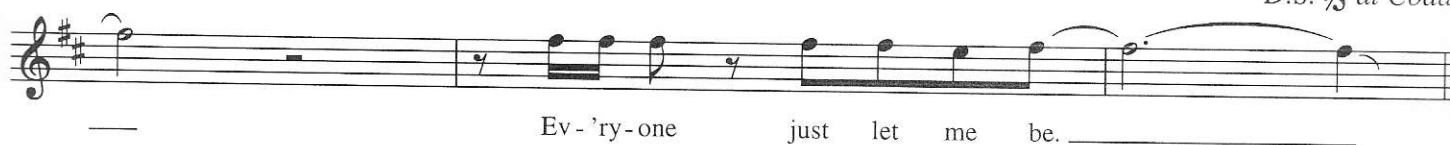


_ I just _ know one _ thing, I won't give up.



Ev-'ry-one just let me be. _

Ev-'ry-one just let me be. _

D.S. $\text{\text{S}}$ al Coda

Coda

w/Riff B (Elec. Gtr. 2) 2 times



Outro:

Cm7(b13)

for me, beg for me. Be there for me.

Rhy. Fig. 2

Elec. Gtr. 1

Elec. Gtr. 2

hold

hold

T

A

B

5 13 16 15 5 13 16 18

w/Rhy. Fig. 2 (Elec. Gtrs. 1 & 2) 3 times

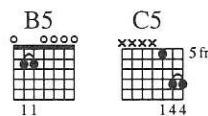


MAKE ME BAD

All gtrs. are 7-string gtrs.
tuned down 1 whole step:

- (7) = A (3) = F
 (6) = D (2) = A
 (5) = G (1) = D
 (4) = C

Chord frames for slash notation



Moderately ♩ = 100

Intro:

*Elec. Gtr. 1 ** N.C. *p* w/whammy pedal

1. 2.

Elec. Gtr. 2 *w/dist.* *f*

TAB

*Elec. Gtr. 1 sounds one octave higher (8va) as result of whammy pedal.

**Music sounds a whole step lower than written.

Elec. Gtr. 3 B5 C5 1.2.3. B5 C5 4. B5 C5

Elec. Gtr. 2

TAB

Verse:

Am

E/G#

Am

E/G#

1. I am watch-ing your eyes — and fol - low my — sal - va - tion.
 2. All I do is look — for you; I need my fix, you need — it too.

Elec.
Gtr. 1

The guitar part for Electric Guitar 1 consists of a melodic line on a single staff with a capo at the 12th fret. The melody is written in treble clef and includes various note values and rests. Below the staff is a guitar tablature with four lines (T, A, B, B) and fret numbers (12, 15, 14, 12, 14) indicating the fretting for each measure.

Piano (arr. for gtr.)

Rhy. Fig. 1

The piano part is a rhythmic figure for guitar, marked *mf*. It is written on a single staff in treble clef. Below the staff is a guitar tablature with four lines (T, A, B, B) and fret numbers (7, 5, 6, 5, 7, 5, 7, 5, 6, 5, 7, 5) indicating the fretting for each measure.

Am

E/G#

Am

E/G#

There's so much s*** — a - round — me, such a lack of com-pas - sion. I
 Just to get some — sort of — at - ten - tion, at - ten - tion.

The guitar part for Electric Guitar 1 consists of a melodic line on a single staff with a capo at the 12th fret. The melody is written in treble clef and includes various note values and rests. Below the staff is a guitar tablature with four lines (T, A, B, B) and fret numbers (12, 15, 14, 12, 14) indicating the fretting for each measure.

end Rhy. Fig. 1

The piano part is a rhythmic figure for guitar, marked *mf*. It is written on a single staff in treble clef. Below the staff is a guitar tablature with four lines (T, A, B, B) and fret numbers (7, 5, 6, 5, 7, 5, 7, 5, 6, 5, 7, 5) indicating the fretting for each measure.

w/Rhy. Fig. 1 (Piano)

Am

E/G#

thought it would be fun and games. — (It would be fun and games. In —
 What does it mean to you? — (What does it mean to you? For

12 14 15

TAB

Am

E/G#

stead, — it's all the same. — (It's all the same.)
 —) me, it's some - thing I — just do. — (I just

12 14

TAB

Am

E/G#

1. Am

I want some-thing to — do, I need to feel the sick - ness
 I do.) want some-thing, I need to feel —

12 14 15 12

TAB

To Next Strain
(To Chorus:)

2.

E/G#

Am

E/G#

in you. — the sick - ness in you. —

12 15

TAB

Chorus:

E5 F5 E5 C5 B5 E5 F5 E5 C5 B5



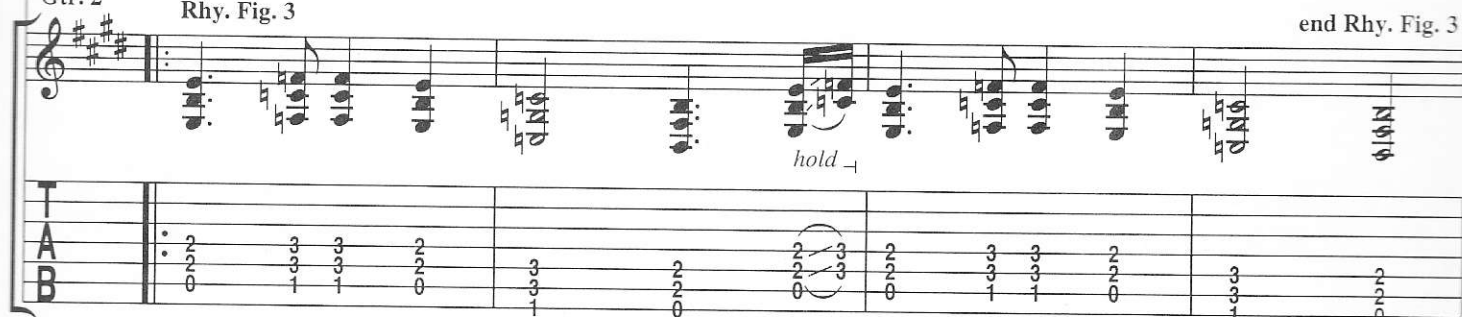
Rhy. Fig. 2



Elec.
Gtr. 2

Rhy. Fig. 3

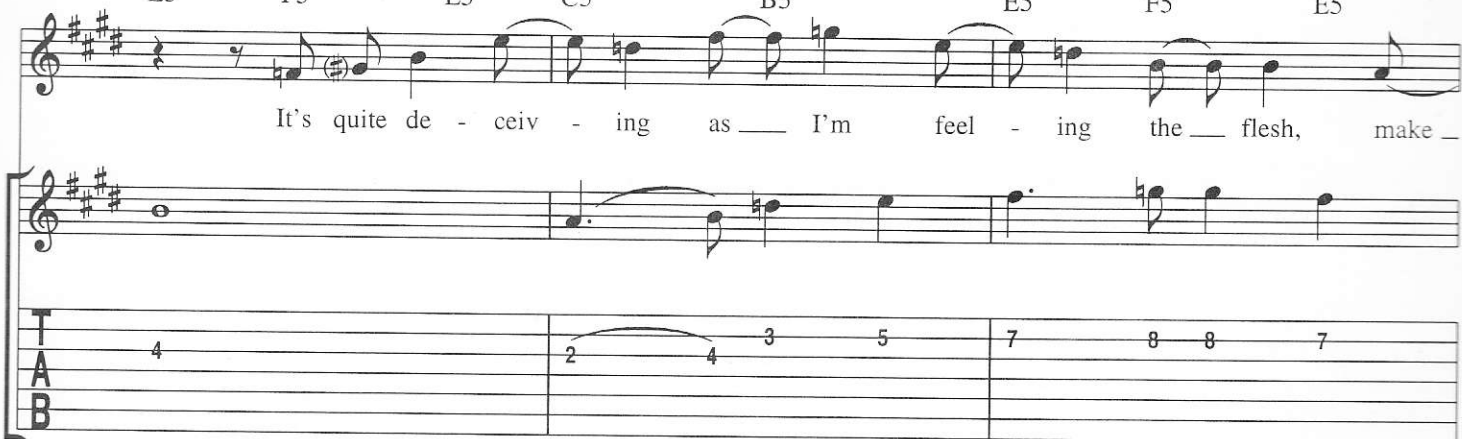
end Rhy. Fig. 3



w/Rhy. Fig. 3 (Elec. Gtr. 2)

E5 F5 E5 C5 B5 E5 F5 E5

To Coda ⊕



1.

C5 B5

D.S. §

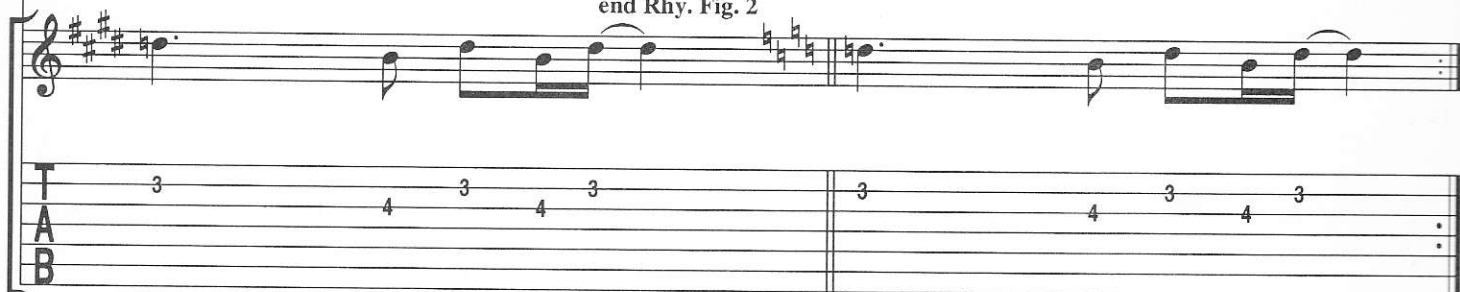
2.

C5 B5

me bad.

me bad.

end Rhy. Fig. 2



C5

The musical score consists of three staves. The top staff is labeled "Elec. Gtr. 3" and contains a treble clef, a key signature of two sharps (F# and C#), and a series of notes and rests. The second staff is labeled "Elec. Gtr. 2" and contains a bass clef and notes. The third staff is a TAB (Tuning A B) staff, showing fret numbers (5 and 3) and a sequence of notes (5 \ 4 \ 5 and 3 \ 2 \ 3) grouped by a bracket.

 \ominus

Coda C5 B5 E5 F5 E5 C5 B5 E5 F5 E5

me bad. I feel the rea - son as it's leav - ing me, no, not

The musical notation for the Coda section is written on a single staff in treble clef with a key signature of three sharps (F#, C#, G#). The notes are: C5 (quarter), B5 (quarter), E5 (quarter), F5 (quarter), E5 (quarter), C5 (quarter), B5 (quarter), E5 (quarter), F5 (quarter), and E5 (quarter). The lyrics are: "me bad. I feel the rea - son as it's leav - ing me, no, not".

C5 B5 E5 F5 E5 C5 B5 E5 F5 E5

— a - gain. It's quite de - ceiv - ing as I'm feel - ing the flesh, make

The second staff of music continues the melody. It begins with a C5 chord, followed by a B5 chord, then E5 F5 E5, and C5. The melody consists of quarter notes: C5, B5, A5, G5, F5, E5, D5, C5. This is followed by a B5 chord, then E5 F5 E5, and C5. The melody continues with quarter notes: B5, A5, G5, F5, E5, D5, C5. The staff ends with a double bar line and repeat dots. The lyrics 'Does-n't make me bad.' are written below the notes.

IT'S GONNA GO AWAY

All gtrs. are 7-string gtrs.
tuned down 1 whole step.

⑦ = A ③ = F

⑥ = D ② = A

⑤ = G ① = D

④ = C

Moderately slow ♩ = 76

Intro: w/ad lib. vocal

Play 3 times

*F#5 E5 B5 F#5 E5 B5

Elec. Gtr. 1 **Riff A** -----

mf w/dist. & fdbk.

1 2 4 3

TAB

*Chords implied by bass gtr.

**Music sounds a whole step lower than written.

Verse:

w/**Riff A** (Elec. Gtr. 1) 8 times

F#5

E5

B5

F#5

Bkgd. Vocal Fig. 1 -----

I don't want this to go a-way. _ (Go a-way. _ I'm so scared, go a-way. _ It's gon-na _ go a-way. _

Elec. Gtr. 2

mf w/dist.

1

2 1 2 4 7 6 4 2 4 4 2

TAB

w/**Bkgd. Vocal Fig. 1**, 13 times

E5

B5

F#5

E5

B5

I can't take what's go-ing on. _ We all crum-ble, we crum-ble at _ the grave -

1

0 2 1 2 4 7 6 4 2 4 5

TAB

w/ad lib. Vocal

F#5 E5 B5 F#5 E5 B5

- yard. Crum-ble, yeah, yeah, yeah.

TAB

2 0 2 1 2 4 11 9 7 6 9 7

F#5 E5 B5 F#5 E5 B5 F#5

TAB

5 4 2 1 2 4 11 9 7 6 9 7

rit. E5 F#5

Go a - way!

Elec. Gtr. 1

TAB

2 2

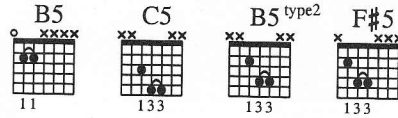
Elec. Gtr. 2

TAB

5 4 0 2

WAKE UP

Chord frames for slash notation



All gtrs. are 7-string gtrs.
tuned down 1 whole step:

⑦ = A ③ = F

⑥ = D ② = A

⑤ = G ① = D

$$\textcircled{4} = \text{C}$$

Moderately ♩ = 102

Intro:

B5

Rhy. Fig. 1

C5 B5 type2

Elec. Gtr. 2

*Elec. Gtr. 1 Riff A

Run A

f w/dist.

TAB

2 3 0 2 0 2 3 0 2 0 3 3 0 2 3 0 2 0 2 3 0 2 0 1 0

*Music sounds a whole step lower than written.

Pre-chorus:

w/Riff A (Elec. Gtr. 1) &

Rhy. Fig. 1 (*Elec. Gtr. 2*)

Play 4 times

The first staff of music is in treble clef, key of D major (two sharps), and 2/4 time. It begins with a whole rest. After a repeat sign, the melody starts on a quarter note D4, followed by a quarter note E4, a quarter note F#4, and a quarter note G4. The next measure contains a quarter note A4, a quarter note B4, and a quarter note C5. The final measure of the first phrase consists of a quarter note B4, a quarter note A4, and a quarter note G4. The staff then continues with a second phrase: a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. This is followed by a quarter note B3, a quarter note A3, and a quarter note G3. The staff ends with a double bar line and a key signature change to D minor (two naturals).

Interlude 1:

Wake the f*** up!

Wake the f^{***} up!

F#5

Rhy. Fig. 2

D5

C#5

B5

Elec. Gtr. 1

Elec. Gtr. 2

Riff B

Riff B

0

Elec. Gtr. 3

Riff C

Wake Up - 5 - 1

F#5 D5 C#5 B5
end Rhy. Fig. 2

end Riff B

hold _ _ _ _ _

TAB

3 0

9 10 9 10 9 10 9 4 9 10 9 10 9 10 9 13

TAB

9 10 9 10 9 10 9 4 9 10 9 10 9 10 9 13

Verse 1:

All Elec. Gtrs. tacet
N.C.
Bass Gtr. 4

C#m C#m(9)

Each day more fright - 'ning.

Elec. Gtr. 4 Rhy. Fig. 3

mf
clean tone
hold _ _ _ _ _

hold _ _ _ _ _

TAB

11 9 9 12 11 9 9 11

C#m(maj7) C#m(9)

All of us wan - na die. ____

end Rhy. Fig. 3

hold _ _ _ _ _

hold _ _ _ _ _

TAB

11 9 9 8 11 9 9 11

w/Rhy. Fig. 3 (Elec. Gtr. 4)

C#m C#m(9) C#m(maj7) C#m(9)

The pres - sure's tight - 'ning. I don't e - ven want to try.

Verses 2 & 3:

w/Rhy. Fig. 3 (Elec. Gtr. 4) 2 times

C#m C#m(9) C#m(maj7)

2. Should I take all the stu - pid bull - s***? What makes them think
3. No more fight - ing. I swear I'm

C#m(9) C#m C#m(9)

they can get a - way with ___ it? I'm not hap - py.
gon - na leave. Talk-in' s*** to spite ___ me.

Pre-chorus:

w/Riff A (Elec. Gtr. 1)

& Rhy. Fig. 1 (Elec. Gtr. 2) both 2 times

C#m(maj7) C#m(9) B5

I wish they'd just... } Wake the _ f*** _ up!
I wish we'd just... }

C5 B5 C5 B5 C5 B5

Wake the _ f*** _ up! Wake the _ f*** _ up! Wake the _ f*** _ up!

§ Chorus:

w/Rhy. Fig. 2 (Gtr. 1) 2 times

w/Riffs B (Elec. Gtr. 2) & C (Elec. Gtr. 3) both 2 times

F#5 D5 C#5 B5 F#5

I _ can't take no _ more. What are we fight-ing for? You are my broth-ers,

To Coda ⊕

D5 C#5 B5 F#5 D5 C#5 B5

each one I would die for. Please, just let it go. All _ our heads are _ blown.

1. All Elec. Gtrs. tacet
N.C. Drums

F#5 D5 C#5 B5

Let's take the stage _ and re - mem-ber what we play for.

2

Interlude 2:

2. D5 C#5 B5 C#5 D5 C#5 D5 C#5

mem-ber what we play for.

Riff D—

Elec. Gtr. 5

f
w/whammy pedal*

9 10 22 9 10 22 10

Elec. Gtr. 1

4 5 4 4 4 4 5 0 0 2 4 5 0 0 2

*First note is played; successive notes are suggested in lieu of whammy pedal.

w/Riff D (Elec. Gtr. 5) 3 times

Elec. Gtr. 1 D5 C#5 D5 C#5 D5 C#5

5 4 4 5 4 5 3 0 2 2 3 0 0 2 3 0 2

D.S. § al Coda

D5 C#5 D5 C#5 D5 C#5

4 5 4 4 4 4 5 0 0 2 5 4 4 5 0 0 2 2 3 0 0 2

⊕
Coda

Chorus:

w/Rhy. Fig. 2 (Elec. Gtr. 1)

& Riff B (Elec. Gtr. 2) both 2 times

F#5

F#5

Elec. Gtr. 1

Let's take the stage _ and re - mem-ber what we play for. I _ can't take no _ more.

Elec. Gtr. 2

Elec.
Gtr. 6 Riff E

hold _

3 0

6 6

Elec. Gtr. 3

4 5 4 5 4 5 4

D5

C#5

B5

F#5

D5

C#5

B5

What are we fight-ing for? You are my broth-ers, each one I would die for.

end Riff E

6 4 5 4 6 6 6 4 5 4

w/Riff E (Elec. Gtr. 6)

F#5

D5

C#5

B5

F#5

D5

C#5

B5

Please, just let it go. All _ our heads are _ blown. Let's take the stage _ and re-mem-ber what we play for.

Outro:

w/Rhy. Fig. 2 (Elec. Gtr. 1)

w/Riffs B (Elec. Gtr. 2) & E (Elec. Gtr. 6)

Repeat and fade

F#5 D5 C#5 B5 F#5 D5 C#5 B5

Re - mem-ber what we play for. Re - mem-ber what we play for.

AM I GOING CRAZY

All gtrs. are 7-string gtrs.
tuned down 1 whole step:

- ⑦ = A ③ = F
⑥ = D ② = A
⑤ = G ① = D
④ = C

Moderately ♩ = 112

Intro:

*Drums (fade in)

N.C.

Verse:

Bm

**

*Left side is backwards playback of right side. **Music sounds a whole step lower than written.

w/Riff A (Elec. Gtr.) 11 times

HEY DADDY

All gtrs. are 7-string gtrs.
tuned down 1 whole step:

- ⑦ = A ③ = F
⑥ = D ② = A
⑤ = G ① = D
④ = C

Moderately ♩ = 96

Intro:

C#5

* Elec. Gtr. 1 (left)

Riff A

mf

life has been tak - en.
 tak - ing me (A-way.) but - ting.

(Tak-en.)

This Days de - mon haunts _____ me.
 in here, my _____ school.

There with teeth, help _____ me.
 There eat - ing, (Help me.) please _____ help me. }

Chorus:

C#5 D5 C#5 D5
 You f*** me up, I get you down.

Elec. Rhy. Fig. 1

Gtr. 3

p clean tone

9 13 12 10

Elec. Rhy. Fig. 1A

Gtr. 4

f w/dist.

6 6 6 6 6 6 7 7 7 7 6 6 6 6 6 6 7 7 7 7
 4 4 4 4 4 4 5 5 5 5 4 4 4 4 4 4 5 5 5 5

Elec. Rhy. Fig. 1B

Gtr. 5

4 4 4 5 4 4 4 5
 2 2 2 3 2 2 2 3

w/Rhy. Figs. 1 (Elec. Gtr. 3), 1A (Elec. Gtr. 4), & 1B (Elec. Gtr. 5) each 3 times

C#5 D5 C#5 D5

You pick ___ me up when I ___ am down.

C#5 D5 C#5 D5

I can - not live with - out them. ___

C#5 D5 1. C#5 D5 2. C#5 D5

I do ___ not live with - out them. with - out them.

Bridge:

*B5 C5 B5

They car-ry this thing in - side _ of me, it wants to get out.

Elec. Gtr. 1

TAB

4 5 7 5 7 5 4 4 5 7 5 6 7

Elec. Gtr. 2

TAB

7 8 7 8 7 8 7 8

0 7 0 7 7 0 7 0 0 7 0 7 7 0 7 0

*Chords implied by bass gtr.

C5

B5

First system of musical notation. It includes a vocal line with lyrics, a guitar line, and a bass line. The key signature is one sharp (F#). The vocal line has two measures: "All it does is scream and shout," and "I'm try-ing not to let them out. _". The guitar line features a melodic line with a bend in the second measure. The bass line has two measures of fret numbers: 4 5 7 5 7 5 4 and 4 5 7 5 6. The guitar line has two measures of fret numbers: 7 8 7 8 and 7 8 7 8. The bass line has two measures of fret numbers: 0 7 0 7 7 0 7 0 and 0 7 0 7 7 0 7 0.

All it does is scream and shout, I'm try-ing not to let them out. _

TAB

4 5 7 5 7 5 4 4 5 7 5 6

7 8 7 8 7 8 7 8

0 7 0 7 7 0 7 0 0 7 0 7 7 0 7 0

C5

B5

Second system of musical notation. It includes a vocal line with lyrics, a guitar line, and a bass line. The key signature is one sharp (F#). The vocal line has two measures: "They tell me, don't hurt my - self." and "They tell me, don't hurt my - self." The guitar line features a melodic line with a bend in the second measure. The bass line has two measures of fret numbers: 4 5 7 5 3 5 7 and 7 8 7 7 5 7 8. The guitar line has two measures of fret numbers: 7 8 7 8 and 7 8 7 8. The bass line has two measures of fret numbers: 0 7 0 7 7 0 7 0 and 0 7 0 7 7 0 7 0.

They tell me, don't hurt my - self. They tell me, don't hurt my - self.

TAB

4 5 7 5 3 5 7 7 8 7 7 5 7 8

7 8 7 8 7 8 7 8

0 7 0 7 7 0 7 0 0 7 0 7 7 0 7 0

C5 B5 3

They tell me, don't hurt my - self, but how can I get a - way soon?

TAB

4 5 7 5 3 5 7 7 8 7 7 5 7

TAB

7 8 7 8

0 7 0 7 7 0 7 0 0 7 0 7 0

Chorus:

w/Rhy. Figs. 1 (Elec. Gtr. 3), 1A (Elec. Gtr. 4), & 1B (Elec. Gtr. 5) each 4 times

C#5 D5 C#5 D5 C#5 D5

2nd time: (Hey, dad - dy, they

when I am down. I can not live with out them. are tak ing me.)

C#5 D5 C#5 D5 C#5 D5

Outro:

w/Riff A1 (Elec. Gtr. 2)

C#5 D5 1. C#5 D5 2. C#5 D5 C#5

I do not live with out them. with out them. (This de - mon.)

w/Riffs A (Elec. Gtr. 1) & A1 (Elec. Gtr. 2)

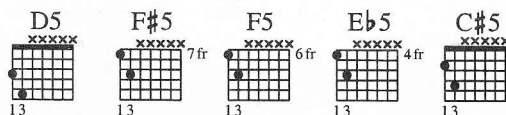
Repeat and fade

C#5

Hey, dad - dy. Hey dad - dy. Hey dad...

SOMEBODY SOMEONE

Chord frames for slash notation



All gtrs. are 7-string gtrs.
tuned down 1 whole step:

- ⑦ = A ③ = F
⑥ = D ② = A
⑤ = G ① = D
④ = C

Moderately ♩ = 88
Intro: *Dm

Riff A

C

Bb

A

Elec. Gtr. 1 **

mf clean tone

*Chords are implied by bass gtr. (see verse).

**Music sounds a whole step lower than written.

D5

†Elec. Gtrs Riff B
2 & 3

Play 4 times

f w/dist. 1/2

†Two gtrs. arr. for one.

Verse:

w/Riff A (Elec. Gtr. 1) 4 times

*Dm

Bb

A

1. I can't stand _ to let you _ in.
giv-ing, gain - ing noth-ing _ back.

2. Giv-ing you _ this and _ that,
Elec. Gtr. 4 Riff C

mf clean tone 1/2

*Chords implied by bass gtr.

Somebody Someone - 5 - 1
PGM0001

w/Riff C (Elec. Gtr. 4) 3 times

Dm C B \flat A

I'm just watch - ing you and I don't know what to do.
It's all re - lat - ed to all the things I do.

Dm C B \flat A

Feel - ing like a fool in - side, feel - ing all the love you hide.
Feel - ing like a fool in - side, see - ing all the things you try.

Dm C B \flat A

Thought you were a friend, seems it nev - er ends.
I am noth - ing.

Pre-chorus:

w/Riff B (Elec. Gtrs. 2 & 3) 2 times

D5

I need some - bod - y, some - one.

Chorus:

D5 F \sharp 5 F5 E \flat 5 D5 E \flat 5 D5 F \sharp 5 F5 C \sharp 5

Rhy. Fig. 1 end Rhy. Fig. 1

Elec. Gtr. 2

Can some - bod - y help me! All I need is to be.

Elec. Gtr. 3 Rhy. Fig. 1A end Rhy. Fig. 1A

T							
A	4	8	7	5	4	8	7
B	5	9	8	6	5	9	4

w/Rhy. Figs. 1 (Elec. Gtr. 2) & 1A (Elec. Gtr. 3)

D5 F#5 F5 Eb5 D5 Eb5 D5 F#5 F5 C#5

No, do it for me.

w/Riffs A (Elec. Gtr. 1) & C (Elec. Gtr. 4) both 2 times

Dm C Bb A Dm C Bb A F5 C#5

Faster ♩ = 104

Interlude:

*Dm

Db

Elec. Gtr. 4 Riff D

TAB

2 3 3 3 1 3 3 3 2 3 3 3 1 3 3 3 2 3 3 3 1 3 3 3 2 2 1 1 2 2 1 1

*Chords are implied.

Dm Db

TAB

2 3 3 3 1 3 3 3 2 3 3 3 1 3 3 3 2 2 1 1 2 2 1 1

*Bridge:**w/Riff D (Elec. Gtr. 4) 3 times*

Dm Db Dm
 look, I sign, I need some-one in - side to help me
 Db Dm Db
 out with what? I'm try - ing, I'm cry - ing, I'm fry - ing in a pile of
 Dm Db
 s***, I'm dy - ing, I'm dy - ing, I'm dy - ing!

Elec. Gtr. 4

The bridge section consists of three lines of music. The first line has a melody in D minor with lyrics 'look, I sign, I need some-one in - side to help me'. The second line continues the melody with lyrics 'out with what? I'm try - ing, I'm cry - ing, I'm fry - ing in a pile of'. The third line features a more complex melody with lyrics 's***, I'm dy - ing, I'm dy - ing, I'm dy - ing!'. Below the melody is a guitar tab for 'Elec. Gtr. 4' showing a repeating pattern of eighth notes and triplets.

Slower ♩ = 72*Outro:*

D5 F5 D5 F5
 Elec. Gtr. 3 Riff E
 Elec. Gtr. 2 Riff E1

The outro section begins with a tempo change to 'Slower' (♩ = 72). It features two guitar riffs: 'Riff E' for 'Elec. Gtr. 3' and 'Riff E1' for 'Elec. Gtr. 2'. The first line shows a whole note chord progression: D5, F5, D5, F5. Below this are the musical notations for the two riffs, each with a corresponding guitar tab. Riff E is a descending eighth-note pattern, and Riff E1 is a more complex eighth-note pattern.

w/Riffs E (Elec. Gtr. 3) & E1 (Elec. Gtr. 2) both 4 times

D5 F5 D5 F5

I need some - bod - y, some -

D5 F5 D5 F5 D5 F5

bod - y, some - one. I need some -

D5 F5 D5 F5 D5 F5

bod - y, some - bod - y, some - one.

D5 F5 D5 F5 F

Some - one.

Elec. Gtr. 3

TAB

Elec. Gtr. 2

TAB

NO WAY

All gtrs. are 7-string gtrs.
tuned down 1 whole step:

- ⑦ = A ③ = F
- ⑥ = D ② = A
- ⑤ = G ① = D
- ④ = C

Moderately slow ♩ = 96

Intro:

Elec. Gtr. 1 Em * Riff A

mf
w/whammy pedal

T 8 0 15 15 14 \ 7
A 8 0 15 15 14 \ 7
B 8 0 15 15 14 \ 7
B 8 0 15 15 14 \ 7

*Music sounds a whole step lower than written.

Play 4 times

Elec. Gtr. 2 C5 B5 C5 B5 C5 B5 C5 B5 N.C. Bass Gtr. 4

Rhy. Fig. 1

f
w/dist.

T 5 5 5 5 4
A 5 5 5 5 4
B 5 5 5 5 4
B 5 5 5 5 4

Verse:

w/Riff A (Elec. Gtr. 1) 4 times
Em

1. Late - ly, things — won't go — my way. Late - ly ev -
2. So I'm an - gry for — to - day. An - ger's the on -

- 'ry - thing — is gray. It feels like some - thing,
- ly thing — I made. It feels like some - thing,

Chorus:

w/Rhy. Fig. 1 (Elec. Gtr. 2) 4 times
C5 B5 C5 B5 C5 B5 C5 B5

it feels like no, it's noth - ing. — } So I came — too far —
noth - ing. — }

C5 B5 C5 B5 C5 B5 C5 B5 C5 B5 C5 B5 C5 B5 C5 B5

to end up — this way. — Feel-ing like — a god, —

C5 B5 C5 B5 1. C5 B5 C5 B5 N.C. 2. C5 B5 C5 B5

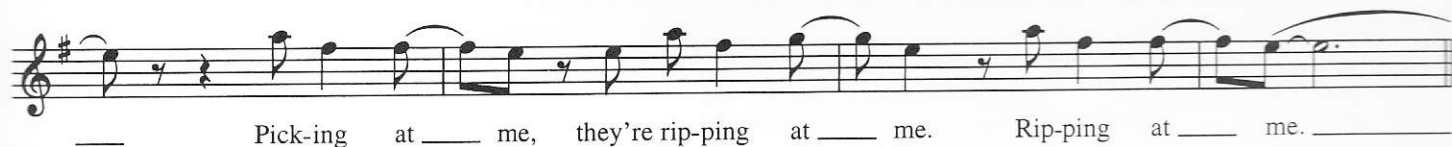
feel - ing there's — no way. — — no way. —

Bridge:

N.C.

To live this way.

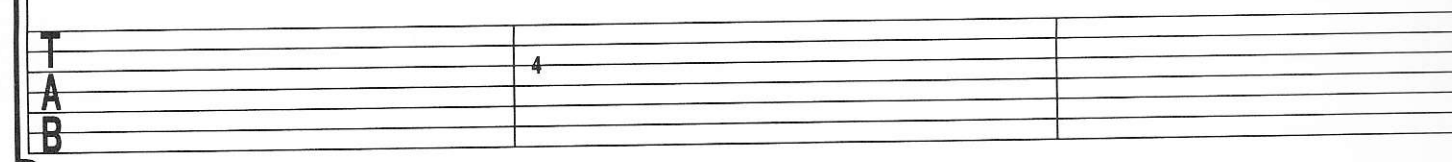
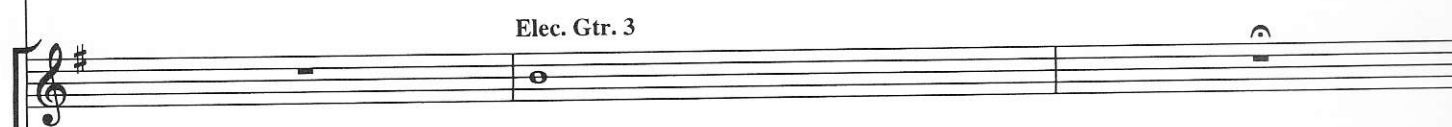
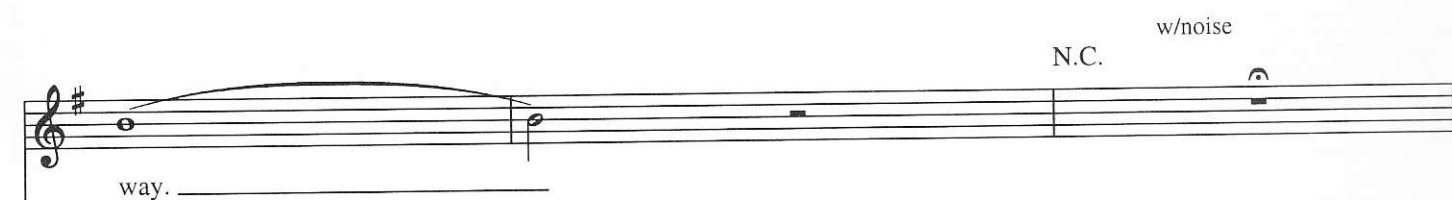
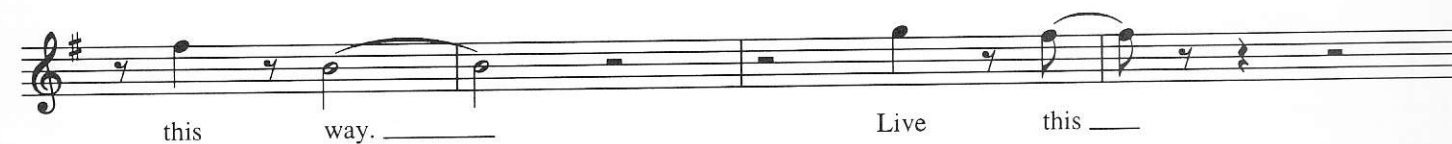
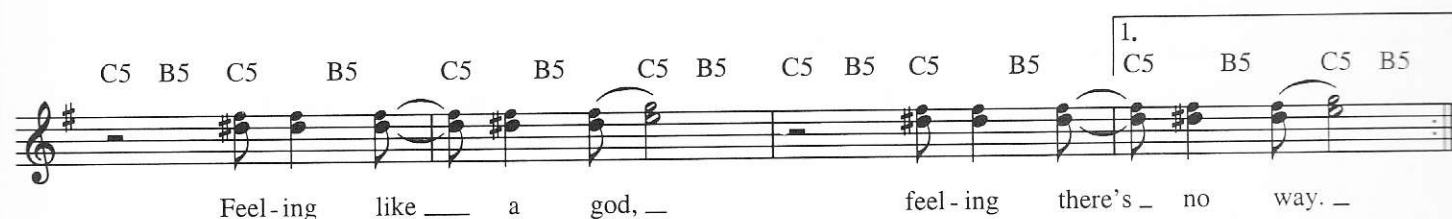
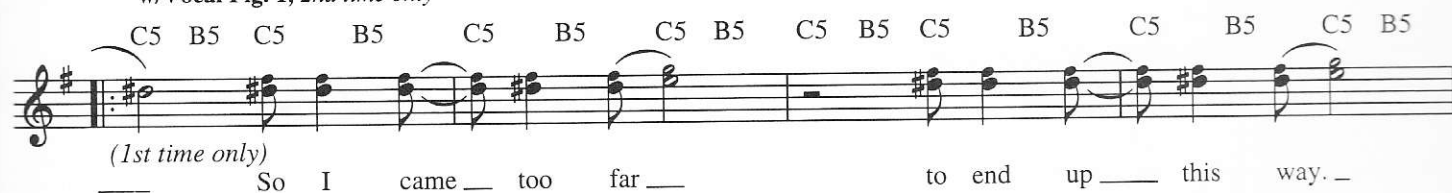
Elec. Gtr. 3 Riff B end Riff B



Chorus:

w/Rhy. Fig. 1 (Elec. Gtr. 2) 4 times

w/Vocal Fig. 1, 2nd time only



LET'S GET THIS PARTY STARTED

All gtrs. are 7-string gtrs.
tuned down 1 whole step:

- ⑦ = A ③ = F
⑥ = D ② = A
⑤ = G ① = D
④ = C

Moderate rock ♩ = 116

Intro:

Elec. Gtr. 1 * Rhy. Fig. 1

B5(b6) F#(b9)/A#

mp
clean tone
hold throughout

end Rhy. Fig. 1

*Music sounds a whole step lower than written.

Verse :

w/Rhy. Fig. 1 (Elec. Gtr. 1) 4 times

B5(b6) F#(b9)/A#

1. A man is cry - ing, "Take me out of sec - ond place," _ which I
2. Time is tick - ing, it makes me _ feel _ con - tent _ with what _

Riff A

Gtr. 2

clean tone w/fast tremolo effect

B5(b6)

don't of - ten find. _ I see a fam - 'ly walk - ing,
_ I have in - side. _ Con-stant par - a - noi - a sur -

hold _ _ _ _

F#(b9)/A#

al - ways _ think - ing of be - ing some - where else in time.
 - rounds me; _ ev - 'ry - one I see is out to get me. _

end Riff A

16

w/Riff A (Elec. Gtr. 2)

B5(b6)

F#(b9)/A#

So I fall _ face down _ in a rut _ I can't _ seem to _

B5(b6)

_ get out _ of. Please _ wake _ me. Please _ give _ me some _

Elec. Gtrs. 1 & 2 out

F#(b9)/A#

_ of it back, _ the feel - ings I _ had.

Pre-chorus:

B5

A5

C5

F(2)

Some-times I wish _ I could _ be strong _ like you. _ It does-n't mat - ter.

Elec.
Gtr. 4

Riff B

end Riff B

f clean tone
trem. pick

12 14 12 12
9 11 9 10

Elec.
Gtr. 3

Rhy. Fig. 2

end Rhy. Fig. 2

f w/dist.

hold _ _ _

7 0

w/Rhy. Fig. 2 (*Elec. Gtr. 3*) & **Riff B** (*Elec. Gtr. 4*)

w/Fill 1 (Elec. Gtr. 5) 2nd time

Elec. Gtr. 3 out

Chorus:

N.C.

(Shouted:) Let's get this party start - ed, I'm sick of beg - ging you.

Elec.
Gtr. 5 Riff C1

Example 10

w/dist.

[illegible]

Elec.
Gtr. 4 Riff C

w/dist.

TAB	7	7	7	6	6	6	6	6	9	9	9	8	8	8
	8	8	8	7	7	7	7	7	7	7	7	6	6	6

Fill 1
Elec. Gtr. 5

TAB

13

10

You make me feel in - sane, which I did to you. **end Riff C1**

T 13 12 11 10 11
A 10 9 9 8 8
B

end Riff C

T 7 7 7 6 6 6 6 6 8
A 8 8 8 7 7 7 7 7 8
B 9 9 9 8 8 8 7 6 6

To Coda

1.

w/Riffs C (Elec. Gtr. 4) & C1 (Elec. Gtr. 5)

Elec. Gtrs. 4 & 5 out

Let's get this par-ty start-ed, you make me feel in - sane. I want to be the one to make my-self sigh.

Interlude:

2.

Elec. Gtr. 5 out N.C.

to make my - self sigh.

Elec. Gtr. 4 Riff D

w/wah-wah as filter

T 1 0 2 1
A
B

w/Riff D (Elec. Gtr. 4) 3 times
B7sus

(Shouted:) You make me feel in - sane.

Elec. Gtr. 1
Riff E**end Riff D**

hold throughout

T 12 12 12 12 12 12
A 14 14 12 14 12 12
B 1 0 2 1

You make me feel in - sane.

 end Riff E

TAB: 12 12 14 12 14 14 | 12 12 14 12 14 12 12 | 12 12 14 12 14 14

w/Riff E (Elec. Gtr. 1) 2 times

(Let's get _____ this par - ty _____)

 You make me feel in - sane. You make me feel in - sane.

D.S. al Coda *

start - ed, _____ start - ed. _____)

 You make me feel in - sane. You make me feel in - sane.

*Hold note into D.S.

Coda

Segue to "Wish You Could Be Me"

to make my - self sigh.

Elec. Gtr. 5

Elec. Gtr. 3

*

TAB: 13 / 10 10 / 8

Elec. Gtr. 4

TAB: 9 / 7

*Elec. Gtr. 5 indicated to left of slash.

WISH YOU COULD BE ME

7-string gtr. tuned
down 1 whole step:

- ⑦ = A ③ = F
⑥ = D ② = A
⑤ = G ① = D
④ = C

Slowly ♩ = 86

Intro:

Drums & sound effects

4

Verse 1:

N.C.

*

**



I am go-ing in-sane. This s*** is all a pain.

*Vocal doubled simile an octave lower (throughout).

**Music sounds a whole step lower than written.



I can - not main - tain as the s*** ooz - es out my brain. I



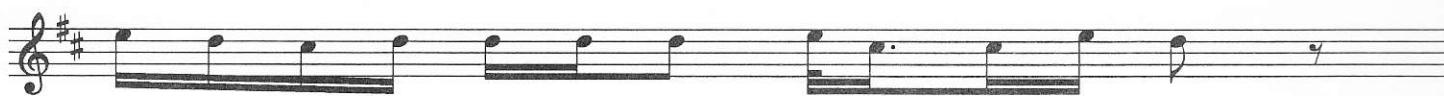
wish she could be me and then this she would see: How



tired ____ I ____ am and how she'd get the best of me. At



least you could look at me while you are rap - ing me.



You are tak - ing my life and sell it if you can.



Why should I com - plain? At least it helps my pain.



Interlude:

N.C.

Fill 1

Elec. Gtr. 1

end Fill 1

mp
clean tone w/*pitch shifting effect

8 8 7 7 8 8 7 7 | 8 7 9 7 7 10 9 8 7 7

TAB

*Pitches shown are approximate.

8 8 7 19 8 8 7 11 12 7 7 | 8 8 7 7 7 9 9 8 10

TAB

Verse 2:

w/Fill 1 (Elec. Gtr. 1) 4 times, simile

N.C.

I am go - ing in - sane. This s*** is all a pain.

I can - not main - tain as this s*** ooz - es out my brain. I

wish she could be me and then this she would see: How

tired I am and how you get the best of me. At

least you could look at me while you're rap - ing me. At

least you could look at me while you're rap - ing me, you f*** - in' pus - sy!

Elec. Gtr. 1 out

Segue to "Counting"

Chorus:

F#(11) Gmaj7 Fmaj7(#11) **B5 F#(11)/C# Gmaj7

*Elec. Gtrs. 1 & 2 Rhy. Fig. 2

So I'm say - ing noth - ing, each day tak -

hold hold hold hold hold

TAB

0 0 0 0 0

3 4 2 3 4

4 4 2 4 4

2 3 1 0 2 3

*Composite arr. for one gtr.

**Chord is implied.

Fmaj7(#11) B5 F#(11) Gmaj7 Fmaj7(#11) B5

- ing that much more. As I'm scream - ing, "Oh, my pain,"

hold hold hold hold

TAB

0 0 0 0 0

2 2 4 4 2

2 4 4 2 2

1 0 2 3 1 0

F#(11)/C# Gmaj7 To Coda ⊕ 1. Fmaj7(#11) 2. Fmaj7(#11)

you will be there, count - ing. there, count - ing.

end Rhy. Fig. 2 Elec. Gtrs. 1 & 2

hold hold

TAB

0 0 0 0

3 4 2 2

4 4 2 2

2 3 1 1

N.C. dim. dim.

dim.

TAB

Bridge:

w/Rhy. Figs. 3 (Elec. Gtr. 1) 3 times & 3A (Elec. Gtr. 2) 4 times

C#m(9) *G#/B# C#m(9)

Elec. Gtr. 1 Rhy. Fig. 3 end Rhy. Fig. 3

mp hold ———— hold ————

TAB: 11 12 11 9 8 9 9 8

Elec. Gtr. 2 Rhy. Fig. 3A end Rhy. Fig. 3A

mp

TAB: 6 6 6 6 6 6 4 4 4

*Bass plays B#.

G#/B#

They get their mon - ey, claw their fin - gers on you.

C#m(9)

They give you mon - ey and the girls and the fame.

G#/B#

I on - ly do it for the fun and the game.

C#m(9) G#/B#

It's fun-ny how we'd _ get start - ed: They got their mon-ey, claw their fin-gers on you.

C#m(9) G#/B# Elec. Gtr. 2 out

They give you mon-ey and the girls and the fame. I on-ly do it for the _ fun.

Elec. Gtr. 2

hold

11 12 11 9 8 9

11 11 10 10

C#5 D5 C#5 D5 C#5 D5 C#5 D5

That's my game.

Elec. Gtr. 1

f clean tone P.M. P.M. P.M. P.M.

4/5 4/5 4/5 4/5 4/5 4/5 4/5 4/5

2/3 0 2/3 0 2 2/3 0 2/3 0

C#5 D5 C#5 D5 C#5 D5 C#5 D5

P.M. P.M. P.M.

4/5 4/5 4/5 4/5 4/5 4/5 4/5 4/5

2/3 0 2/3 0 2 2/3 0 2/3 0

Elec. Gtrs. 1 & 2 C#5 D5 C#5 D5 C#5 D5 C#5 D5

w/distortion P.M. P.M. P.M. P.M.

4/5 4/5 4/5 4/5 4/5 4/5 4/5 4/5

2/3 0 2/3 0 2 2/3 0 2/3 0

D.S. $\text{\textcircled{S}}$ al Coda

C#5 D5

w/Rhy. Fig. 2 (Elec. Gtrs. 1 & 2)

Gmai7

Segue to "Dirty"

Elec. Gtrs. 1 & 2

DIRTY

All gtrs. are 7-string gtrs.
tuned down as follows:

⑦ = G ③ = F

⑥ = D ② = A

⑤ = G ① = D

④ = C **Slow rock** ♩ = 72

Intro:

Bass * N.C. 2 Elec. Gtr. 1 Elec. Gtr. 1 out

p
clean tone w/whammy pedal

8 8

T
A
B

*Music sounds a whole step lower than written.

Verse 1:

N.C.

Keep _ knock-ing, no _ one's _ there. Pour - ing _ down, ne'er be found.

Elec. Gtr. 2 *Elec. Gtr. 3 Elec. Gtr. 1 out

p
clean tone w/fast tremolo effect

Elec. Gtr. 1 hold 1 w/whammy pedal

15 10 8 7 8 7 7 7

T
A
B

*Fill 1

In my head, _ by my - self, all _ a - lone. _ Will you pull my

Elec. Gtr. 4 endRiff A1

Riff A1

mf clean tone w/fast tremolo effect
hold throughout

14 16 17 16 14 16 16 14 16 17 16 14 16 16

T
A
B

*Elec. Gtr. 2 Elec. Gtr. 2 out
Riff A end Riff A

mf w/dist. & wah-wah wah-wah off

7 7 7 7 7 7 7 7 6 6 6 6 6

T
A
B

*Tremolo effect off.

Chorus:

w/Riff A1 (Elec. Gtr. 4) 2 times

N.C.



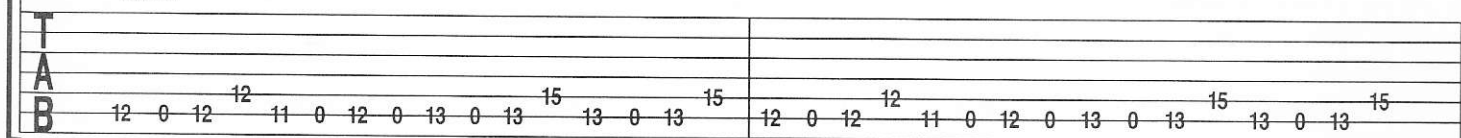
head off? _____

I hurt so bad ___ in - side. _

I wish you could see the world _

Elec. Gtrs. 1 & 2

Riff B

f
w/dist.

Elec. Gtr. 4 out



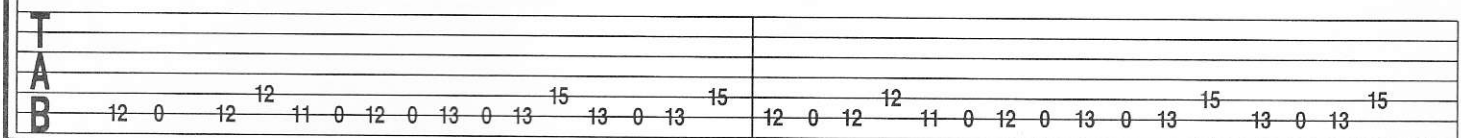
___ through my eyes. _____

Each day ___ is the same; _

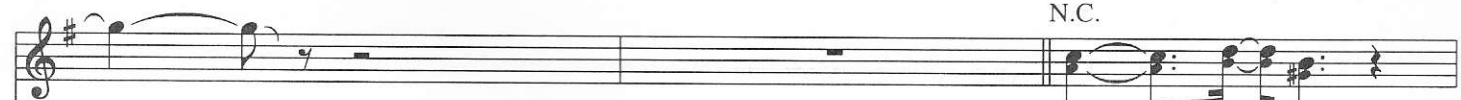
I just wan-na laugh a - gain. _

Elec. Gtr. 5 out

end Riff B



Verse 2:

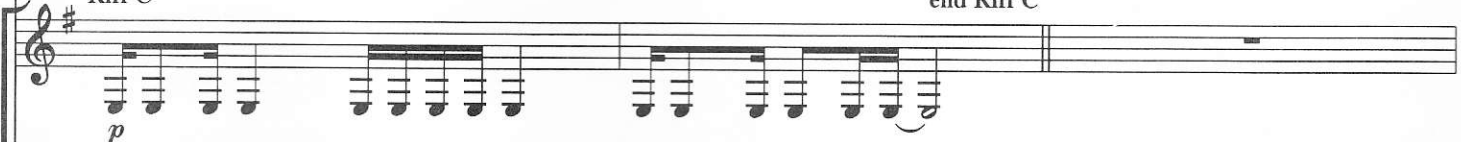
w/Riff C (Elec. Gtr. 1) 4 times, simile
N.C.

Keep ___ hop - ing,

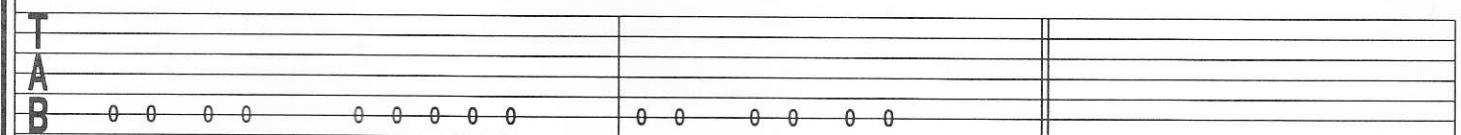
Elec. Gtr. 1

Riff C

end Riff C



p

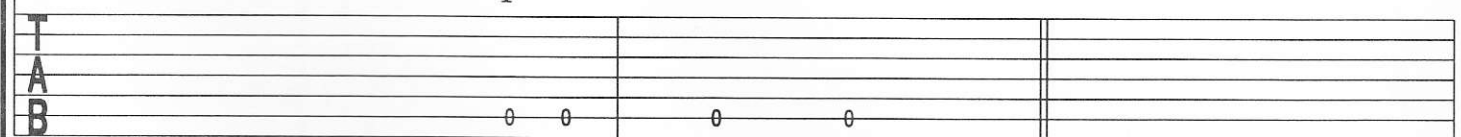


Elec. Gtr. 2

Elec. Gtr. 2 out



p



noth - ing to spare. So _____ my life is - n't quite fair.

Feel like a whore, a dirt - y whore, such _____ a whore,

w/Riffs A (*Elec. Gtr. 2*) simile & A1 (*Elec. Gtr. 4*)


Elec. Gtr. 1 out

Chorus:

w/Riffs A1 (*Elec. Gtr.* 4) 2 times & B (*Elec. Gtr.* 5)

N.C.

N.C.




head off? I hurt so bad in - side. I wish you could see the world

Elec. Gtr. 4 & 5 out

— through my eyes. — Each day — is the same; — I just wan-na laugh a - gain. —

E5 G5 C5 G5 D5 E5 G5 C5 G5 D5



Just wan-na laugh a-gain. _

Elec. Gtr. 2
Riff D

end Riff D Riff D1

Elec. Gtr. 2 out
end Riff D1

Musical score for 'Rit. D.' and 'Grad. cresc.' in 4/4 time. The score is written on a grand staff with a treble clef and a key signature of one sharp (F#). The tempo markings are 'Rit. D.' and 'Grad. cresc.'. The score consists of two measures of eighth notes, followed by a measure of eighth notes, and a final measure of eighth notes. The notes are: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134,

[illegible]

*Chords implied by bass (next 4 bars).

Elec. Gtr. 4 **Fill 2** Bm Am/C Csus2 Bm end Fill 2

mf w/wah-wah & fast tremolo effect

14 15 0 7

TAB

Elec. Gtr. 5 **Rhy. Fig. 1** end Rhy. Fig. 1

mf hold — — — — — hold — — — — — hold — — — — — hold — — — — —

14 14 16 17 15 17 19 15 15 17 14 14 16 17 14 14 16 17

TAB

Bridge:

w/Fill 2 (Elec. Gtr. 4) 2 times & Rhy. Fig. 1 (Elec. Gtr. 5) 1 1/2 times

Bm Am/C Csus2 Bm Am/CCsus2

I'll try a - gain, — I'll try a - gain. — I will _ take it —

w/Rhy. Fill 1 (Elec. Gtr. 5)

w/Riffs A1 (Elec. Gtr. 4) 4 times & B (Elec. Gtrs. 1 & 2) 2 times N.C.

Bm

in - to me. — You dirt - y lit - tle boy, dirt - y lit - tle

boy, you dirt - y lit - tle boy, dirt - y lit - tle

boy, you dirt - y lit - tle boy, (I will _ take it. — dirt - y lit - tle

Rhy. Fill 1 Elec. Gtr. 5

hold — — — — —

14 14 16 17

TAB

boy,
I will _ take it. _ you dirt - y lit - tle boy, I will _ take it. _ dirt - y lit - tle

Chorus:

w/Riffs A1 (Elec. Gtr. 4) 2 times & B (Elec. Gtrs. 1 & 2)

N.C.

boy,
I will _ take ... you dirt - y lit - tle boy. I hurt so bad _

_ in - side. _ I wish you could see the world _ through my eyes. _ Each day _

Outro:

w/Riff D (Elec. Gtr. 2) 3 times

Elec. Gtrs. 4 & 5 out

*E5

G5

_ is the same; _ I just wan - na laugh a - gain. _

*Chords implied by bass (next 8 bars).

I just wan - na laugh a - gain. _ I just wan - na laugh a - gain. _

w/Riff D1 (Elec. Gtr. 2)

_ Just wan - na laugh a - gain. _

Elec. Gtr. 2 out

Just wan - na laugh a - gain. _

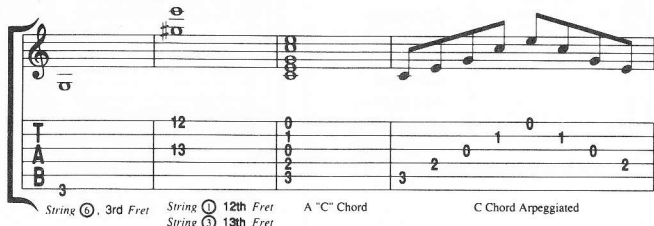
Noise

approx. 4:05

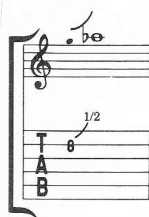
GUITAR TAB GLOSSARY **

TABLATURE EXPLANATION

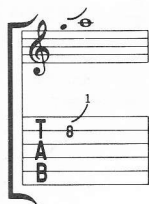
READING TABLATURE: Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).



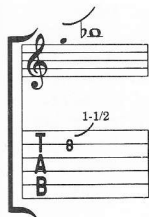
BENDING NOTES



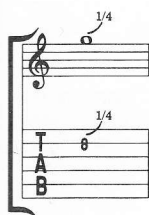
HALF STEP: Play the note and bend string one half step.*



WHOLE STEP: Play the note and bend string one whole step.



WHOLE STEP AND A HALF: Play the note and bend string a whole step and a half.



SLIGHT BEND (Microtone): Play the note and bend string slightly to the equivalent of half a fret.



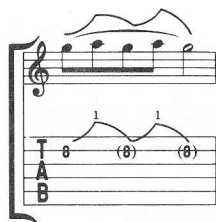
PREBEND (Ghost Bend): Bend to the specified note, before the string is picked.



PREBEND AND RELEASE: Bend the string, play it, then release to the original note.



REVERSE BEND: Play the already-bent string, then immediately drop it down to the fretted note.



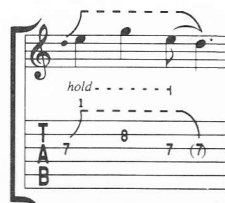
BEND AND RELEASE: Play the note and gradually bend to the next pitch, then release to the original note. Only the first note is attacked.



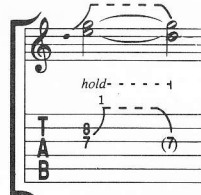
UNISON BEND: Play both notes and immediately bend the lower note to the same pitch as the higher note.



DOUBLE NOTE BEND: Play both notes and immediately bend both strings simultaneously.

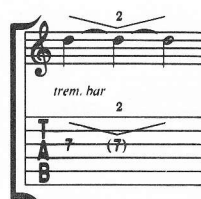


BENDS INVOLVING MORE THAN ONE STRING: Play the note and bend string while playing an additional note (or notes) on another string(s). Upon release, relieve pressure from additional note(s), causing original note to sound alone.

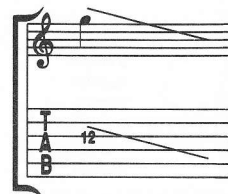


BENDS INVOLVING STATIONARY NOTES: Play notes and bend lower pitch, then hold until release begins (indicated at the point where line becomes solid).

TREMOLO BAR

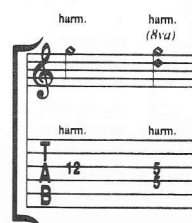


SPECIFIED INTERVAL: The pitch of a note or chord is lowered to a specified interval and then may or may not return to the original pitch. The activity of the tremolo bar is graphically represented by peaks and valleys.

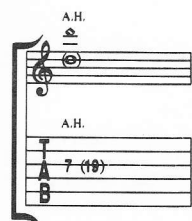


UN-SPECIFIED INTERVAL: The pitch of a note or a chord is lowered to an unspecified interval.

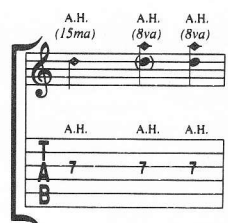
HARMONICS



NATURAL HARMONIC: A finger of the fret hand lightly touches the note or notes indicated in the tab and is played by the pick hand.



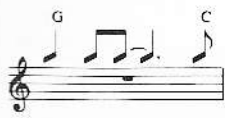
ARTIFICIAL HARMONIC: The first tab number is fretted, then the pick hand produces the harmonic by using a finger to lightly touch the same string at the second tab number (in parenthesis) and is then picked by another finger.



ARTIFICIAL "PINCH" HARMONIC: A note is fretted as indicated by the tab, then the pick hand produces the harmonic by squeezing the pick firmly while using the tip of the index finger in the pick attack. If parenthesis are found around the fretted note, it does not sound. No parenthesis means both the fretted note and A.H. are heard simultaneously.

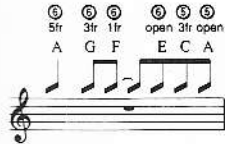
*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.

RHYTHM SLASHES



STRUM INDICATIONS:
Strum with indicated rhythm.

The chord voicings are found on the first page of the transcription underneath the song title.



INDICATING SINGLE NOTES USING RHYTHM SLASHES:
Very often

single notes are incorporated into a rhythm part. The note name is indicated above the rhythm slash with a fret number and a string indication.

ARTICULATIONS



HAMMER ON:
Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.



LEFT HAND HAMMER:
Hammer on the first note played on each string with the left hand.



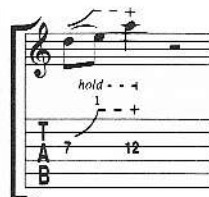
PULL OFF:
Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.



FRET-BOARD TAPPING:
"Tap" onto the note indicated by + with a finger of the pick hand, then pull off to the following note held by the fret hand.



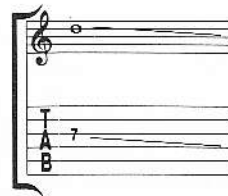
TAP SLIDE:
Same as fretboard tapping, but the tapped note is slid randomly up the fretboard, then pulled off to the following note.



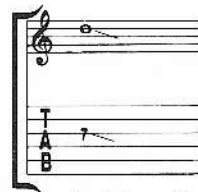
BEND AND TAP TECHNIQUE:
Play note and bend to specified interval. While holding bend, tap onto note indicated.



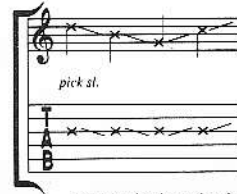
LEGATO SLIDE:
Play note and slide to the following note. (Only first note is attacked).



LONG GLISSANDO:
Play note and slide in specified direction for the full value of the note.



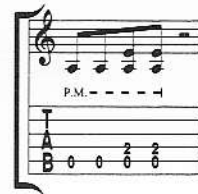
SHORT GLISSANDO:
Play note for its full value and slide in specified direction at the last possible moment.



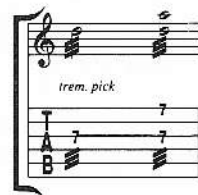
PICK SLIDE:
Slide the edge of the pick in specified direction across the length of the string(s).



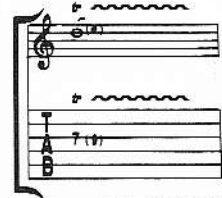
MUTED STRINGS:
A percussive sound is made by laying the fret hand across all six strings while pick hand strikes specified area (low, mid, high strings).



PALM MUTE:
The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.



TREMOLO PICKING:
The note or notes are picked as fast as possible.



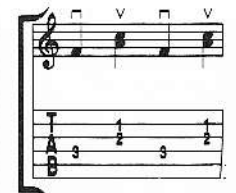
TRILL:
Hammer on and pull off consecutively and as fast as possible between the original note and the grace note.



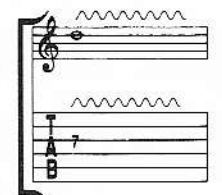
ACCENT:
Notes or chords are to be played with added emphasis.



STACCATO (Detached Notes):
Notes or chords are to be played roughly half their actual value and with separation.



DOWN STROKES AND UPSTROKES:
Notes or chords are to be played with either a downstroke (▾) or upstroke (▿) of the pick.



VIBRATO:
The pitch of a note is varied by a rapid shaking of the fret hand finger, wrist, and forearm.



MTV® cover contest winner: Alfredo carlos



finalist: Vince Quegu



finalist: Jamil "Phoenix" clark



finalist: Brad Lambert

Dead
Falling away from Me
Trash
4 U
Beg for Me
Make Me Bad
it's Gonna Go Away

Am i Going crazy
Hey Daddy
Somebody Someone
No Way
Let's Get This Party Started
Wish You could Be Me
counting
Dirty

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